

The

PLAYBILL

for the Broadway Theatre

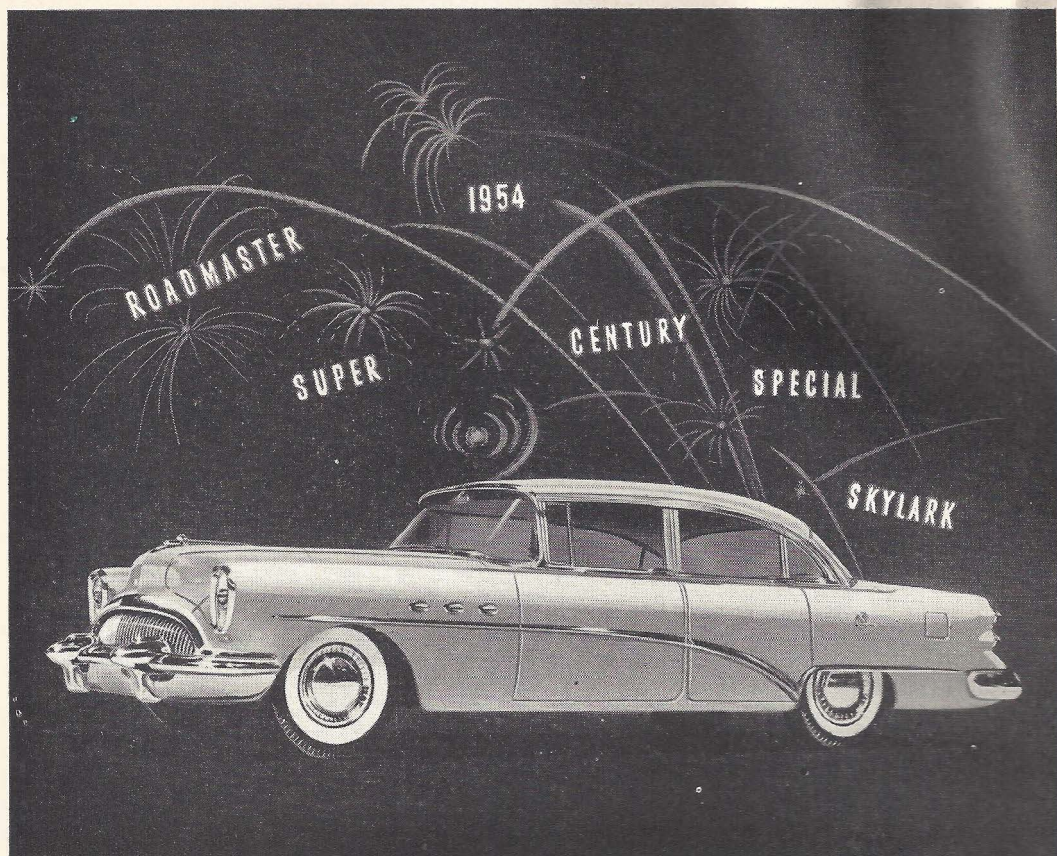
The night it closed



•

SOUTH PACIFIC

•



Look what a Clean Sweep can do

To make standard-production automobiles take on the sleek, swift, low and glamorous look of the sports cars—you have to start from the ground up, because completely new bodies have to be built.

So Buick stepped up to the challenge—made the clean sweep—and you can see the result today in every 1954 Buick, now on display.

But there's a lot more than a "new look" to these great automobiles. From power to ride-comfort, from tires to roofline, from instrument panels to trunk lids, from windshields to rear

windows—everything's new and better and finer.

We have these new 1954 Buicks on display now, and we urge that you see them, try them, price them—to know what beautiful buys they are in every way.

When better automobiles are built Buick will build them

BUICK

The Beautiful Buy

See Your Buick Dealer

P 102

AY THEATRE

GOOD ONLY
SAT'DAY EVE.
JAN'RY 16 1954BROADWAY THEATRE
BALCONY \$2.40
GLOBE TICKET COMPANYRE T EVE TOTAL \$4.40
for one seat only
plus 50¢ plus
atub to sup-
charge.ALL A MATTER OF TASTE

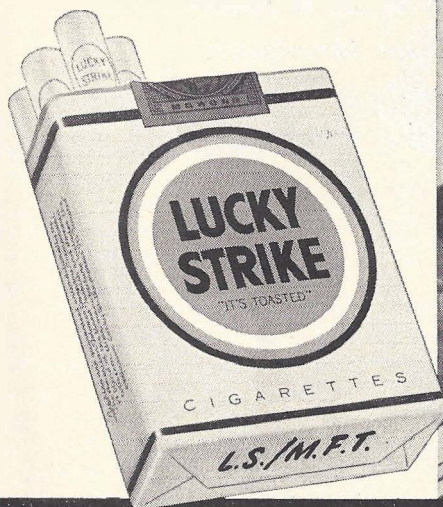
I DON'T HAVE TO
SMOKE LUCKIES,"

says

ROBERT MONTGOMERY

Nothing in my television contract with The American Tobacco Company says that I have to smoke or sell Luckies. However, I do smoke them—have for years—and for a simple but very good reason. I like the way they taste.

Quite frankly, I think this business of smoking is all a matter of taste. You either enjoy a cigarette or you don't—because of its taste. And, very definitely, I like Luckies because they taste better.



COPR., THE AMERICAN TOBACCO COMPANY

LUCKIES TASTE BETTER **CLEANER,
FRESHER,
SMOOTHER!**

OF CURRENT INTEREST

The wise theatregoer knows that fine drama frequently deals with subject matter of current interest. The Treasury recently issued a new savings bond that should be of current interest to you. The Series H Bond matures in 9 years and 8 months and pays interest at the rate of 3% per annum when held to maturity. Interest is paid twice a year by Treasury check. Available in denominations of \$500 and more, the new Series H Bond will appeal to those whose investment interest is current income.

For further information, inquire at your bank.

The THEATRE

In Defense of First Nights

FROM time to time in the public prints a venom-dipped diatribe is loosed by this or that actor or playwright or producer against the institution of Broadway first nights in general and the fanfare attending the more fashionable ones in particular. These comparatively innocent tribal rites of the Times Square natives are acidulously described as a sort of depraved combination of tong war, fashion parade, hog-calling contest and witches' sabbat. The plight of the innocent members of the general public who have wandered into the audience (presumably by mistake), the indignities to which innocent actors are subjected, the mayhem committed upon the finer sensitivities of innocent authors, the artistic anguish of innocent managers (unasuaged by the box-office bonanza that accompanies these outbreaks), all are feelingly described. It may be that there is a modicum of truth in the moans; on very rare occasion a first-night audience, swayed by the primitive emotion that affects any mob, has behaved rather noisily; even less frequently, afflicted with an over-ripe cmelette on stage, it has turned on its tormenters with understandable but uncontrolled laughter. Admittedly, this is unfair to the actors, who have been paid to do exactly what they're doing and should therefore be treated as fellow-sufferers. But the players usually manage to weather the storm (which they know is primarily directed at the playwright and producer anyhow) without too much damage to their own egos; and,

in any case, such outbreaks are so rare that they're negligible. This reporter hasn't seen one in almost a decade.

What the wailers chronically deplore are not things such as these, but the ordinary run of regular Broadway first nights, with all their glitter, crowds, overdressing, determined social contacts, autograph hounds, clagues and crushes. But these regular first nights do far more good than harm to the actors, playwrights and everyone else concerned. The show that misses this kind of premiere by opening quietly (or drab-ly) has lost a fine potential springboard into public attention and glamorized appeal.

It's true that on occasion an actor may be interrupted or drowned out by frenzied late arrivals; but, by and large, this same actor will be more kindly treated by the first-night audience than by any other audience he is likely to face. The slightly shopworn ingenue or decaying character man will be greeted on first appearance by a storm of applause fit for a reigning star. Any player required by the exigencies of a scene to speak in more than a whisper will be applauded on his exit as though he had brought new and unsuspected magnificence to a soliloquy from "Hamlet." Appreciation of any good thing, possibly because of the presence of numbers of loyal friends in the audience, will be magnified; and, quite often, bad things will be overlooked. This reporter, for one, has seen a first-night audience sit silent and sympathetically horrified before a contretemps that



daring...
 baring...
 beautiful!
*bare-bac**



Fitting companion to revealing new dresses

... Flexees matchless, backless, strapless

Bare-Bac! Stripped to the bare
 essentials: nylon lace for its
 wired, cushioned cups,
 its midriff control.

Black, also white;
 B and C cups;
 from \$10.95

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*pat. pending; t.m. app. for

would have set any other audience on earth into gales of merciless laughter.

As for the poor, sensitive playwright, on opening night he is getting (despite what the cavillers may say) one of the most intelligent audiences ever likely to witness his masterwork. This, however, can become a two-edged sword—hence the howls. The first-night mob is composed of people wise in the ways of the theatre; it is freer with its accolades than members of the general public; it is quick to sock the bad and proclaim the good. It's to be noted that only those dramatists whose tender brain-babes have been socked make a noise about the agony of the creative artist who is pilloried by pipsqueak audiences at premieres.

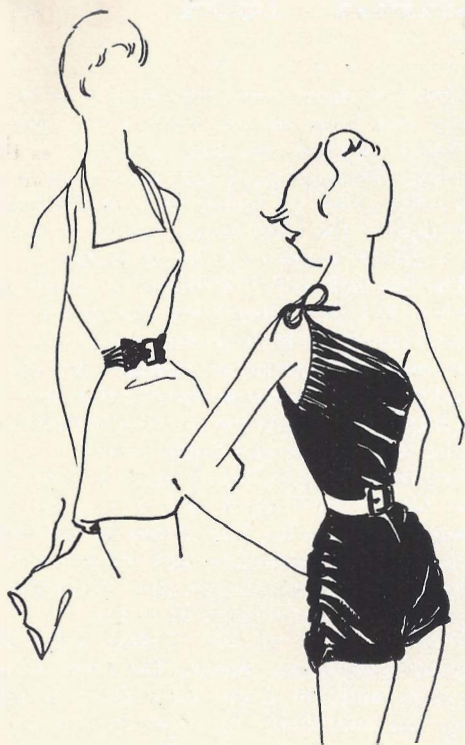
The producer has manifold reasons to thank the opening-night mob. In the first place, if he's managed his pre-opening publicity properly, his first audience will contribute more shekels to his cash-register than any other group he will ever thereafter assemble, except possibly, if he has a hit, on New Year's Eve. In the second place, the fanfare and glitter and excitement of a premiere get his show off winging.

As for the members of the general public who are supposedly annoyed by the jabber, jewels and parade of would-be celebrities at a premiere, don't kid yourself—or let the wailers kid you. They love it. If they didn't, they wouldn't be there.

By and large, the critics are about the only ones who have any legitimate right to criticize first-night conditions. They, as workingmen, are asked to fight their way to their work-benches through banks of flesh-backed orchids and white walls of dress-shirts—conditions that would be, as you know, indignantly refused by any self-respecting plumber or brick-layer. They must arrive at considered opinions through a miasma emanating from the frenzied goodwill of the friends of everyone connected with the enterprise they are committed to appraise. They must battle, typewriter-bound, through bevvies of gay folk bent on continuing their pleasures; and, later, they must be wise and witty and just and jovian while the rest of the world either wassails or sleeps.

The reviewers alone have a right to kick about first nights; but they very seldom do. They actually seem to enjoy them.

—EUGENE BURR.



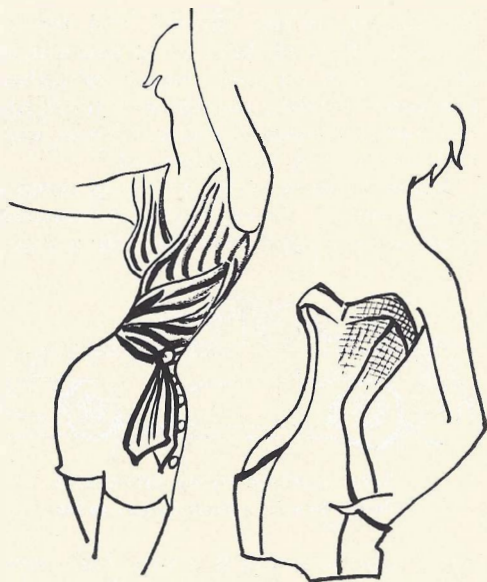
FASHION

NOWHERE else in the whole field of fashion today are the wholesome good looks, the freshness, the grace, and the poise of Young America at its best, so well matched as in beachwear. Without undue exposé, with a discretion which even that vanishing figure, the old-fashioned Grandma, must approve, firm, healthy young torsos are displayed as they well deserve to be—for the pleasure of all!—in modern swim- and sun-suits which are practical and suitable in fabric, wonderfully comfortable to wear and, above all, always well within the bounds of good taste.

Gifted newcomers in beachwear design, contemporaries of the youngsters who reap

the benefits of their talent, have had a great deal to do with current developments—the movement away from fanciness, artiness and exaggerated brevity with intent to lure the eye, and toward the young-thoroughbred brand of charm you see in our sketched examples—namely:

A) The pair by Tom Brigrance, of Sport-maker—his romper suit in gray Miron flannel, with the squared halter neck and white rope belt; his suit in black wool jersey, barring one shoulder and tying on the other—with black patent which immerses without turning a hair. Both from Lord & Taylor.



B) The stripe-top Haymaker, in two pieces: tricolor cotton jersey wrap-around top over linen shorts in navy, red or white, from Saks Fifth Avenue; the shapely, self-supporting Jantzen, knit of cotton and las-tex yarns in white-checked navy, red or black, bound with velvet at pockets and bra. —B. B

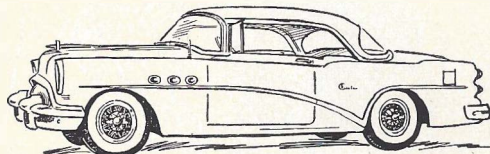
G. M. MOTORAMA 1954

GENERAL MOTORS will exhibit thirty-six new automobiles in the G.M. Motorama 1954, the spectacular show that opens January 21 in the Grand Ballroom Suite of the Waldorf-Astoria.

In addition to the new production models of Buicks, Pontiacs, Chevrolets, Oldsmobiles, and Cadillacs, there'll be a group of specially designed automobiles which, according to Harlow H. Curtice, president of General Motors, "... will portray even more dramatically than did our 'dream cars' of 1953 the ideas which our engineers and stylists are testing in their laboratories ..."

The new Buicks come in four series—Roadmaster, Super, Special, and the new Century. They all have more powerful and efficient V-8 engines, longer wheelbases, panoramic windshields that give up to nineteen per cent more visibility, roomier bodies with new styling inside and out.

A new Century series, priced between the Special and the Super, has a 200 horsepower Roadmaster engine mounted on a Special



Rakish sports-car styling distinguishes Buick's two-door Super-Riviera sedan

series chassis, giving it a very high power-to-weight ratio and making it the outstanding performer in the Buick line. All-steel estate wagons are available in this series and also—this year for the first time—in the Special series.

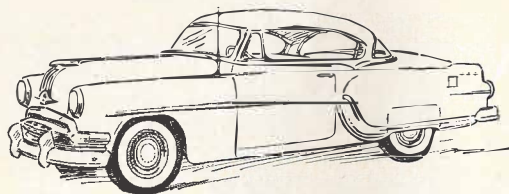
Eighty-three major mechanical and style changes—more than in any other year in Buick history—appear in the new line. Among the engineering improvements are new power brakes, new front end suspension which improves steering, cowl ventilation, and a redesigned combustion chamber which increases power and saves fuel.

The new panoramic windshields provide up to one hundred and eighty-four square inches more glass area than last year's windshields. The usual front body posts have been relocated about six inches back of the leading edges of the front doors, making it easier for a driver to see cross-street traffic.

The Skylark, which attracted so much attention last year, has been completely restyled for 1954; it is powered by the 200 horsepower Roadmaster engine. An electrically operated radio antenna is standard on the Skylark and optional on all other models in the Roadmaster and Super series.

Pontiac boasts a brand new series—the Star Chief—the biggest and most powerful Pontiac ever built. This series is powered with Pontiac's straight-eight engine, with Hydra-Matic transmission, the horsepower of which has been stepped up to 127.

There are four models: Custom Catalina, Custom Four-Door Sedan, De Luxe Convertible, and De Luxe Four-Door Sedan. They are identifiable by three chrome stars on the rear fender tips, a chrome moulding which blends with the new, larger tail lamps, and a special trunk-lid moulding.



The Custom Catalina of Pontiac's new Star Chief series is bigger, more beautiful, more powerful

The re-styled Chieftain line includes a Custom Catalina available in beige, red, and yellow—combined with white if desired. The other models are offered in ten basic colors and in seven two-tone combinations; the Special Station Wagons, however, are offered in thirteen colors.

In the interiors of the De Luxe Sedan mod-

(Continued on page 8)

Wherever you live: Manhattan or Rye;
 Jersey, Conn. or Staten I.
 Make a date now. Get set to go
 To New York's greatest auto show.
 Yes...park the baby home with gramma
 But don't miss the GM MOTORAMA
 For you'll see the most amazing changes
 In GM cars of all price ranges...
 There's no room here. It would take a book
 To tell their wonders. You have to look
 At Chevrolet, Pontiac, Oldsmobile,
 Buick and Cadillac's style appeal.
 And when it comes to dream cars, you
 Will find a parade of 'em, all brand-new.
 Anything else? Don't be absurd
 There's that miracle car, the FIREBIRD.
 And why the capital letter mention?
 It's the first U.S. car with a gas turbine engine.

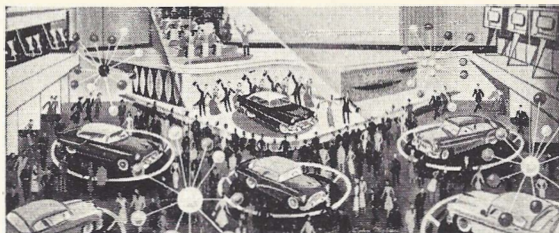
And will you happy hausfraus stare
 At the Kitchen of the Future by Frigidaire,
 While your husbands keep impatiently steering
 You toward exhibits on engineering...

Guess you have plenty of reasons to go.
 But...wait, we forgot the big stage show!
 A dancing hit with a 20 piece orch
 And tunes they'll whistle all over New York.

And, speaking of thrilling presentations,
 You'll see the latest style creations,
 Fashion originals rich with glamour,
 Another delight of the Motorama.
 Yes...wherever you live...be sure to go
 To General Motors' amazing show.

It starts at the Waldorf, January twenty-one.
 Admission is free. So run! Run! Run!

GM MOTORAMA OF 1954



WALDORF-ASTORIA... Jan. 21 to Jan. 26

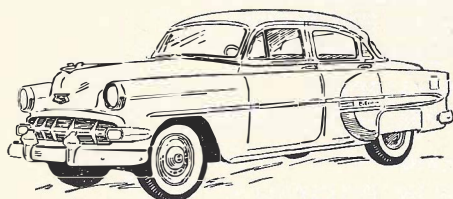
Use 49th Street Entrance

G. M. MOTORAMA 1954

(Continued)

els, patterned nylon is combined with gabardine; in the De Luxe Catalina, patterned nylon is combined with Marrokide; and in the Special Sedan, a durable novelty-weave fabric is combined with a coated fabric which has elastic properties.

As to the Station Wagons, the two-seat De Luxe model is made with a second seat which folds flat, to give maximum carrying capacity. The Special is offered in two-seat (with the folding second seat) and three-seat models.



Chevrolet's Bel Air four-door sedan—one of thirteen body models available in the 1954 line

An expanded line of optional accessories includes instrument panel safety cushion, air conditioning for eight-cylinder models, and Pontiac's famous Dual-Range Hydra-Matic transmission.

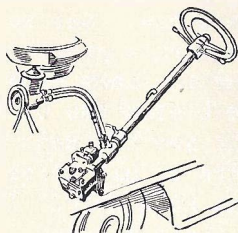
Chevrolet also is offering a number of optional features, many of which are available for the first time in the low-priced field.

Power brakes, which add to safety and increase driving control, are now optional equipment. So are electrical front seat and window lifts which contribute to passengers' convenience and comfort by means of push-button control.

The option of Powerglide automatic transmission, now in service in more than 1,500,000 Chevrolets, has been extended to all cars in the 1954 line and is coupled with a new 125 horsepower engine.

The Bel Air series which Chevrolet pioneered as a luxury line a year ago, proved so successful that an eight-passenger station wagon has been added, bringing the number of Bel Air body types up to five.

Another departure in the line-up of thirteen passenger car models, is the introduc-



Power steering minimizes steering effort. For the mechanical-minded, here's a view of the works

tion of a utility sedan in the "One-Fifty" series—the lowest in price; the sedan body, which replaces the business coupe of other years, affords an amazing fifty-four cubic feet of storage space.

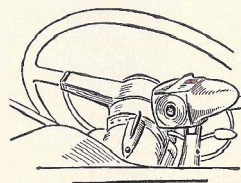
Design revisions accentuate the low, flowing beauty of the 1954 Chevrolets, and the car-buying public is given a wider choice of rich colors and color harmonies.

The Autronic Eye, developed by General Motors engineers, is a great contribution to the safety and comfort of night driving. A photoelectric unit, mounted behind the lower left-hand side of the windshield, "sees" the lights a driver sees—whether the headlights of an oncoming car or bright street lights in a city—and, working through a power relay mounted in the engine compartment, shifts the headlights of your car instantly and automatically from the upper to the lower beam, and then back to the upper beam when the road ahead is dark.

Power Steering is a feature that is getting more popular every year and quite understandably because, though it minimizes steering effort when parking a car, it is ingeniously designed to "stand by" when not needed, thus retaining "road-feel" for customary driving. If, for any reason, the power unit should become inoperative, the car can be steered exactly the same as with standard manual steering.

—G. McC.

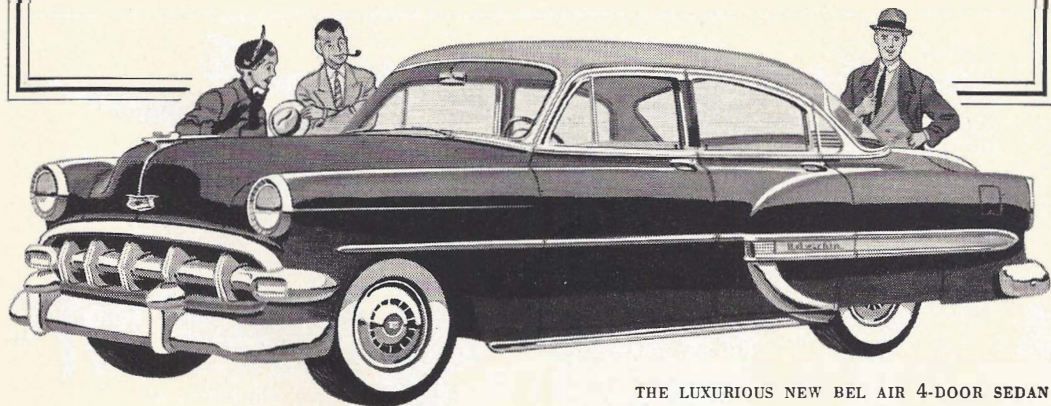
Autronic Eye dims headlights automatically—a great contribution to night-driving safety and comfort on highways



Brilliant Attraction



NEW 1954 CHEVROLET



THE LUXURIOUS NEW BEL AIR 4-DOOR SEDAN

The new Chevrolet is brimming with new beauty both outside and in—but that's only the beginning. Power's new—there's much more of it. Performance is new—it's much finer. Economy, too, is new—with money-saving gasoline mileage. In every way, this 1954 Chevrolet is the finest ever built. Plan now to come in and discover *all* the wonderful new features offered by America's favorite car.

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JACOB GRUMET
FIRE COMMISSIONER

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present

MARTHA WRIGHT GEORGE BRITTON

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Lyrics by OSCAR HAMMERSTEIN 2nd

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Scenery and Lighting by JO MIELZINER

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and

MUSA WILLIAMS

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SANDRE

DON
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WESTON

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Gene
SAKS

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Musical Director
WILL IRWIN

Orchestrations by
ROBERT RUSSELL BENNETT



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at 9:30. Luncheon weekdays
from noon. Closed Sundays.

CAST

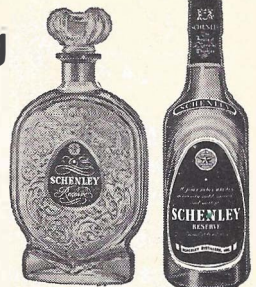
(In Order of Their Appearance)

NGANA	or	{ DOLORES DICEN MARIA SUAREZ
JEROME	or	{ THOMAS GRIFFIN GEORGE ARMAND
HENRY		RICHARD SILVERA
ENSIGN NELLIE FORBUSH		MARTHA WRIGHT
EMILE DE BECQUE		GEORGE BRITTON
BLOODY MARY		MUSA WILLIAMS
BLOODY MARY'S ASSISTANT		KATHERINE GRAVES
ABNER		ALBERT POPWELL
STEW POT		JACK WESTON
LUTHER BILLIS		MYRON McCORMICK
PROFESSOR		GENE SAKS
LT. JOSEPH CABLE, U.S.M.C.		WILLIAM TABBERT
CAPT. GEORGE BRACKETT, U.S.N.		MARTIN WOLFSON

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so many friends so fast!

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is the best-tasting whiskey in ages



BLENDED WHISKEY 86 PROOF. 65% GRAIN NEUTRAL SPIRITS. SCHENLEY DIST. INC., N. Y. C.



The "Bren"
by **BANTAMAC**
N.Y.C.



*Famous names
in Men's wear
specify*

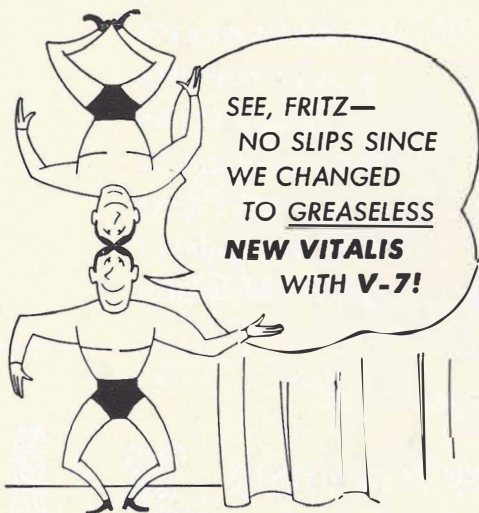
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Makers of Waldes Kover-Zip® • Waldes Nylon-Zip



**New greaseless way to keep
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● Outdates messy oils! Vitalis prevents dryness, keeps hair neat with V-7, new greaseless grooming discovery.

VITALIS® HAIR TONIC with V-7

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*Whatever
way you may
measure it . . . by*

**BIGGER laughs
or MORE laughs...**



it's **THE FUNNIEST COMEDY
IN TOWN...BAR NONE!**



"Some of the heartiest laughs ever heard
in a theatre."—Hy Gardiner, Herald Tribune

CORT THEATRE, 48th St. E. of B'way. Mats. Sat. & Sun.

END FLAT TIRES FOREVER!

**THE
GENERAL
TIRE**

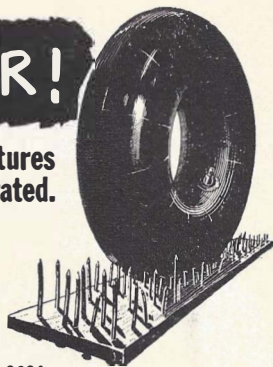
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Both 86.8 Proof Blended Scotch Whisky © Schenley Import Corp., N. Y.



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QUARTER**

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 LT. BUZZ ADAMS BILL DWYER

Islanders: Dorothy Maruki, Richard Loo, and others

The action of the play takes place on two islands in the South Pacific during the recent war. There is a week's lapse of time between the two acts.

THERE WILL BE A TEN-MINUTE INTERMISSION

MUSICAL NUMBERS

ACT I.

Dites-Moi Pourquoi	Ngana and Jerome
A Cockeyed Optimist	Nellie
Twin Soliloquies	Nellie and Emile
Some Enchanted Evening	Emile
Bloody Mary Is The Girl I Love	Sailors, Seabees, Marines
There's Nothing Like A Dame	Billis, Sailors, Seabees, Marines
Bali Ha'i	Bloody Mary
I'm Gonna Wash That Man Right Outa My Hair	Nellie and Nurses
I'm In Love With A Wonderful Guy	Nellie and Nurses
Younger Than Springtime	Cable
Finale	Nellie and Emile

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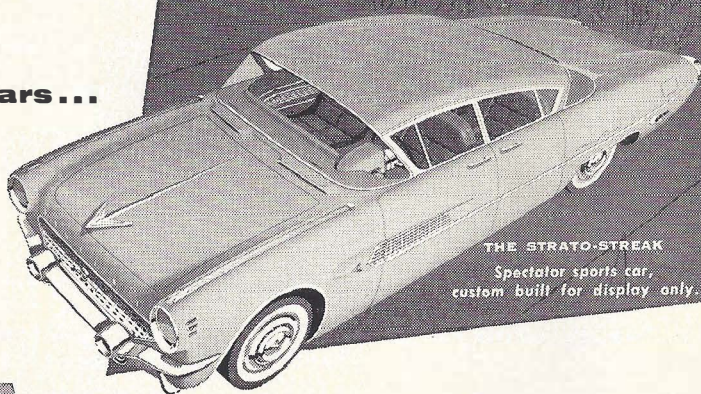
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The Scotch with Character

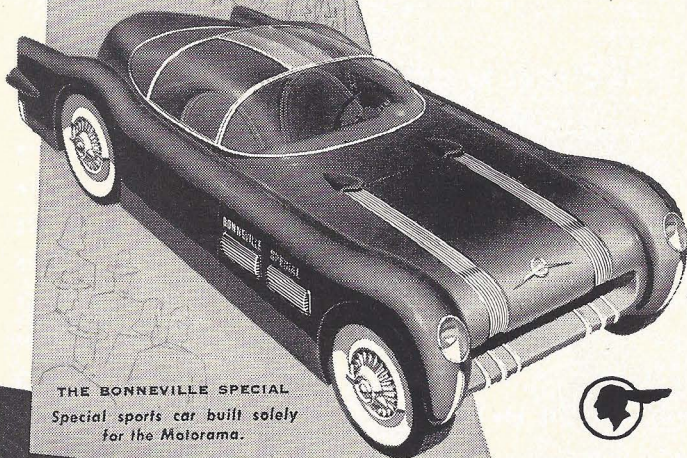
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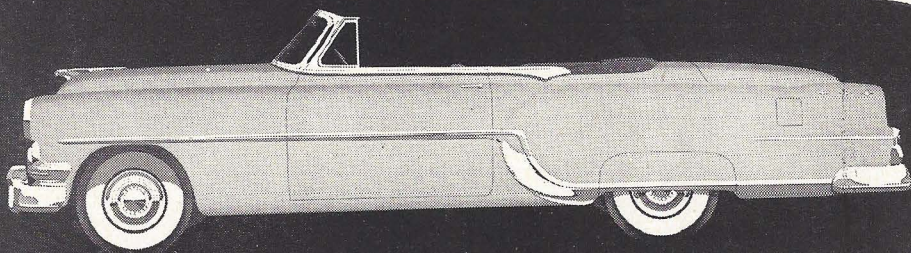
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ACT II.

Soft Shoe Dance	Nurses and Seabees
Happy Talk	Bloody Mary, Liat and Cable
Honey Bun	Nellie and Billis
You've Got To Be Taught	Cable
This Nearly Was Mine	Emile
Reprise: Some Enchanted Evening	Nellie
Finale	

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<input type="checkbox"/> JOHN MURRAY ANDERSON'S ALMANAC	Imperial	HERMIONE GINGOLD BILLY DE WOLFE
<input type="checkbox"/> ME AND JULIET	Majestic	Rodgers and Hammerstein's New Musical Comedy
<input type="checkbox"/> SOUTH PACIFIC	Broadway	MARTHA WRIGHT GEORGE BRITTON
<input type="checkbox"/> THE KING AND I	St. James	YUL BRYNNER
<input type="checkbox"/> WONDERFUL TOWN	Winter Garden	ROSALIND RUSSELL

COMEDY

<input type="checkbox"/> COMEDY IN MUSIC	Golden	VICTOR BORGE
<input type="checkbox"/> DEAD PIGEON	Vanderbilt	LLOYD BRIDGES JOAN LORRING JAMES GREGORY
<input type="checkbox"/> MADEMOISELLE COLOMBE	Longacre	JULIE HARRIS EDNA BEST
<input type="checkbox"/> PICNIC	Music Box	A New Play by WILLIAM INGE
<input type="checkbox"/> SABRINA FAIR	National	MARGARET SULLAVAN JOSEPH COTTEN
<input type="checkbox"/> THE FIFTH SEASON	Cort	MENASHA SKULNIK RICHARD WHORF
<input type="checkbox"/> THE PRESCOTT PROPOSALS	Broadhurst	KATHARINE CORNELL
<input type="checkbox"/> THE SOLID GOLD CADILLAC	Belasco	JOSEPHINE HULL

DRAMA

<input type="checkbox"/> DIAL "M" FOR MURDER	Booth	MAURICE EVANS
<input type="checkbox"/> END AS A MAN	Lyceum	A play by Calder Wilingham
<input type="checkbox"/> THE STARCROSS STORY	Royals	EVA LeGALLIENNE MARY ASTOR
<input type="checkbox"/> TEA AND SYMPATHY	Barrymore	DEBORAH KERR Staged by Elia Kazan

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Understudies for "South Pacific"

NOTE—Understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of the performance.

Nellie Forbush Betty Early
Emile DeBecque Henry Michel
Bloody Mary Katherine Graves
Luther Billis Jack Weston
Lt. Joseph Cable William Diehl
Capt. George Brackett Thomas Gleason

Liat Dorothy Maruki
Stewpot Kermit Kegley
Henry Richard Loo
Professor Gene Smith
Lt. Buzz Adams William McGraw
Radio Operator and Yeoman Arthur Hammond

Production built and painted by Studio Alliance, Inc. Costumes executed by Edith Lutyens. Electrical equipment by Century Lighting, Inc. Curtains and velours by I. Weiss & Sons. Fabrics by Ameritex and Dazian's. Special props by Joe Lynn. Furniture by Newel Art Galleries. Lighting fixtures by City Knickerbocker, Inc. Sound equipment by Masque Sound Engineering. Flowers executed by Universal Flower and Decorating Co. Dress worn by Miss Wright in last scene of Act I by Ceil Chapman. Material for Miss Wright's costume in shower scene by Erwin Sportenim. Mr. Britton's suits by Knize, Inc. and Saks Fifth Avenue; hats by Grigham-Hopkins Co., Inc. Uniforms supplied by U. S. Marine Corps, U. S. Navy and U. S. Army. Maps and map cases by Rand McNally Co. Shoes by La Ray. Hosiery by Jessie Zimmer. Girl illustrations on men's costumes used in "Thanksgiving Follies" from Esquire calendar, 1949. Sunday comic costumes worn in "Thanksgiving Follies" printed by The New York News. Jewelry by Coro, Inc. Mr. McCormick's native necklace and bracelet designed and executed by Guglielmo Cini. "Anchors Aweigh" played by courtesy of Robbins Music Corp. Watches by Bulova Watch Co. Miss Wright's makeup by Wally Westmore. Other makeup and perfume by Elizabeth Arden. Liggett and Myers Tobacco Co. products used. Lighters by Alfred Dunhill, Inc. Beverages by Coca Cola Bottling Co., Liebman Berwerries, Inc., and Park and Tilford. Hanovia Sunlamps used.

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Ladies are requested to remove their hats.

Who's who in the cast

MARTHA WRIGHT (Ensign Nellie Forbush)

Miss Wright, like every proper Cinderella, has finally arrived at the Ball. Not too many years ago, scared stiff but hiding it, she faced her first audience at a grammar school in Duval, Wash. The production, whipped up by the sixth grade, was called "The Princess and the Peddler." Now she's playing the leading feminine role in America's most successful musical play. Miss Wright came up the hard way, slowly but surely. Her first teacher was her maternal grandmother, with whom she studied piano and voice. When she was seventeen Miss Wright started singing professionally on the radio in and around Seattle, her birthplace. She sang in her first opera in that city too, a local production of Mozart's "The Abduction From the Seraglio," and later appeared there in the role of the Queen of the Night in "The Magic Flute." Then "Up in Central Park" arrived in town, in the course of its nationwide tour, and Miss Wright sang her way into the chorus. She was also given a small role to understudy. In her next theatrical assignment she served as Florence George's understudy in "Music in My Heart." Miss George fell ill in Philadelphia, and so successfully did Miss Wright substitute for her that she continued in the role, which was the singing lead, during the production's New York run. Some seasons ago she had the ingenue lead in "Great To Be Alive." She has played supper club engagements in major cities all over the United States and Canada, and also in London. While she was in Chicago, singing at the Palmer House, she auditioned for the Messrs. Rodgers and Hammerstein, and as a result was engaged for her present role.

GEORGE BRITTON (Emile de Becque)

Mr. Britton, who rejoices in a repertoire of forty-five opera and twenty-five operetta roles, has a distinguished musical background. After being graduated from Columbia University, where he sang leads in Varsity shows and was president of the Glee Club, he attended the Juilliard Graduate School of Music. At the same time he was soloist for two years with the late Sigmund Romberg and also sang on radio programs with Deems Taylor, and the late Alexander Woollcott and George Gershwin. Later, he made his European opera debut in Prague and appeared in leading roles throughout Czechoslovakia for two years until the outbreak of World War II. Back in the United States, he sang opera and operetta in St. Louis, Dallas, Los Angeles, San Francisco, Miami, Detroit, Pittsburgh, and the Papermill Playhouse at Milburn, N. J., where he played more than 300 performances. He was a member of the vocal faculty at Juilliard's for three years and also was soloist at St. Bartholomew's on Park Avenue. His last Broadway appearance was in Edwin Lester's production of "Gypsy Lady" in 1946. The show, with Mr. Britton in the male lead, later ran at His Majesty's Theatre in London. He has sung in every State of the Union, often opposite such opera and operetta stars as Dorothy Kirsten, Patrice Munsel, and Gertrude Niesen. Mr. Britton has filled many television engagements, and was featured in TV's "The Tales of Hoffmann."

MYRON McCORMICK (Luther Billis)

Mr. McCormick shares theatrical memories with Joshua Logan that go back to their col-

(Continued on page 24)

ANATOME CREAM

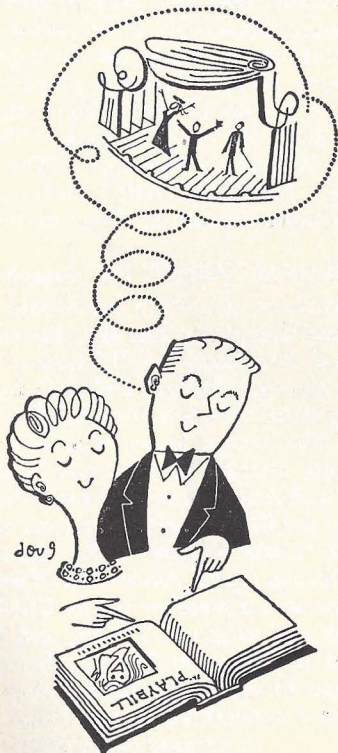
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Who's who in the cast (continued)

lege days. Both Princeton men, they played comedy roles together in a Triangle show called "The Tiger Smiles," written and directed by Mr. Logan. Also at Princeton, where he earned a Phi Beta Kappa key, Mr. McCormick became involved with a group of talented and ambitious young men, among them José Ferrer, James Stewart, Bretaigne Windust and the same Mr. Logan, some of whom later founded the University Players at a summer theatre in Falmouth, Mass. Here his colleagues in the acting company included such promising youngsters as Henry Fonda, Margaret Sullavan, Mildred Natwick and Barbara O'Neil. But his experiences in show business antedate Princeton by many years. His career began at the age of eleven, when he joined a traveling medicine outfit owned by Mr. and Mrs. Bartone, who were staid next-door neighbors in his native Albany, Ind., in winter but, coming spring, took to the road with their Wonder Show. One summer vacation, during which he did walk-ons between his duties as ticket taker and errand boy, settled his future. He has been an actor ever since, although his efforts at Muncie High School and New Mexico Military Institute were necessarily of an amateur nature. Mr. McCormick made his Broadway debut in "Carry Nation," and has played important parts in "State of the Union," the original production of "Yellow Jack," "Winterset," "The Wingless Victory," "The Damask Cheek," "Soldier's Wife" and many other productions, including "Joy to the World."

WILLIAM TABBERT (Lt. Joseph Cable)

Mr. Tabbert, since his honorable discharge from the U.S. Army, has been the singing lead in five Broadway productions—"Three to Make Ready," "Billion Dollar Baby," "Seven Lively Arts," "Follow the Girls," and "What's Up." The young tenor, who is a native of Chicago, studied in that city with Charles Keep and Anna Fitzu and made his debut in 1939 at the Civic Theatre in a musical production of "Little Women" under the auspices of the Chicago Opera Association. The following year he was a member of the Chicago Opera chorus and sang small roles, and in 1941 he toured in "Blossom Time." He returned to Chicago to appear at Chez Paree and take part in a concert version of "Don Pasquale"

(Continued on page 26)



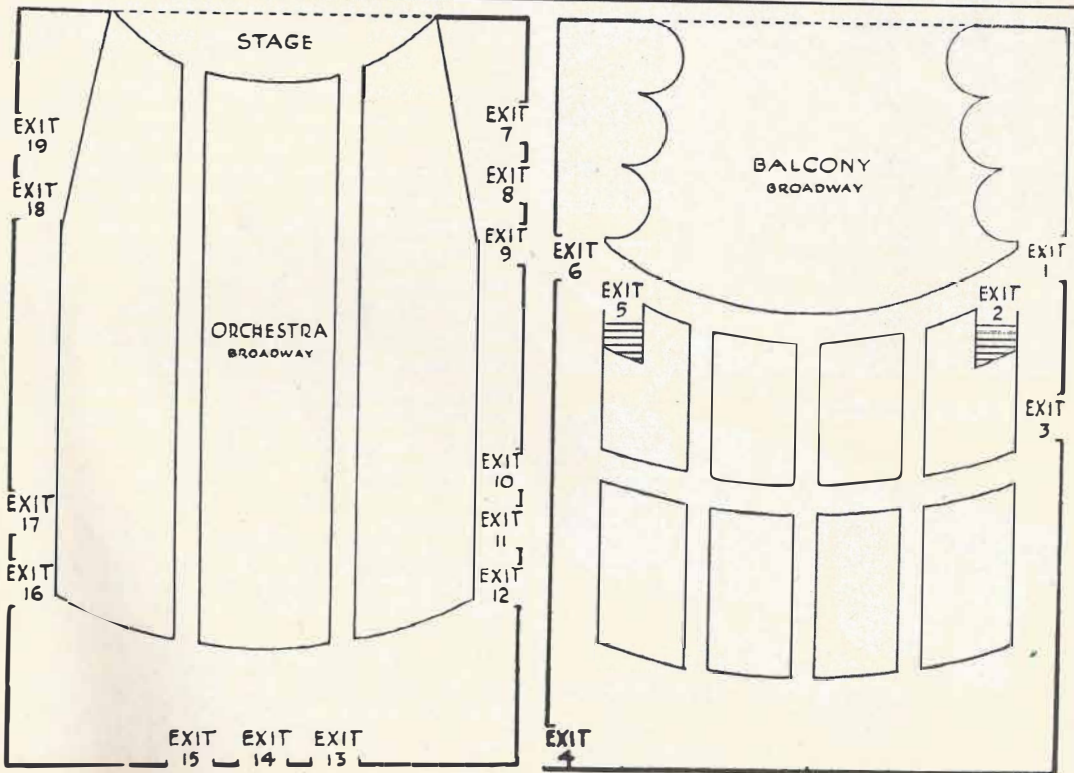
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Who's who in the cast (continued)

presented by the Illinois Symphony Orchestra under Leo Koop. After singing in "La Traviata" with the Akron Civic Opera Company, he rejoined the Chicago Opera, doubling as a defense worker at the Carnegie Steel Mills. He also was often heard at Chicago's famous Grant Park concerts.

MUSA WILLIAMS (Bloody Mary)

Miss Williams is a native of Hampton, Virginia, who began her singing career as an undergraduate choir leader at Hartshorn College in Richmond. She started her Broadway career at 19 in "Porgy," in which she also appeared on tour and in London. She was a member in vaudeville of Georgette Harvey's Running Wild Quartet, and has alternated with distinction on Broadway between such straight and lyrical productions as "Blackbirds," the first two presentations of "Porgy and Bess," "Sing Out The News," "Kiss The Boys Goodbye," "Set My People Free," "Cabin In The Sky," "Mamba's Daughters" and "Happy Birthday."

MARTIN WOLFSON (Capt. George Brackett)

Mr. Wolfson is a member of the group that made history in Grand Street some years ago when the Neighborhood Playhouse, with such productions as "The Grand Street Follies," tempted theatregoers into making the long voyage downtown. Following that experience. Mr. Wolfson saw the country from coast to coast as a player in the touring company of "Gentlemen Prefer Blondes." On his return he worked for the Theatre Guild, first in "The Glass Slipper" and later in "Faust" and a revival of "R.U.R." Some of the names at the top of the Guild Playbills, aside from the perennial Lunts, then included Edward G. Robinson, Sylvia Sidney and Sydney Greenstreet. Since that time Mr. Wolfson has given an admirable account of himself in a variety of character roles in "Counter Attack," "Brooklyn, U.S.A.," "Ladies and Gentlemen," starring Helen Hayes; "Counsellor-at-Law," one of Paul Muni's favorite vehicles; "Correspondent Unknown," "Black Pit," and the Group Theatre's "The Gentle People."

IRMA SANDRE (Liat)

Miss Sandré makes her legitimate theatre debut in "South Pacific," but this does not mean that she is a stranger to the stage.

Although she has only just reached her majority, Miss Sandré for the last five years has been active as a ballet dancer. While still a senior in Prospect Heights High School (she is a native of Brooklyn), she was a soloist with the New York City Ballet Company, directed by George Balanchine, her teacher. Following her graduation, she continued dancing with that organization and then joined the Ballet Russe de Monte Carlo. In three years of trouping with that company she has made as many cross-country tours, each of which lasted seven months and embraced more than 100 cities.

DON MacLAUGHLIN (Cmdr. William Harbison, U.S.N.)

Mr. MacLaughlin is known to vast numbers of radio listeners who, for a decade, have followed his ups and downs in the starring role of David Harding in "Counter Spy" and of Dr. Jim Brent, the leading character in "Road of Life." In the theatre, Mr. MacLaughlin's most recent assignment was that of Pa Kirby in Thornton Wilder's enchanting one-act comedy, "The Happy Journey to Trenton and Camden." He has also been involved in presentations of the Experimental Theatre and in the Theatre Guild's production of the Ernest Hemingway-Benjamin Glazer drama, "The Fifth Column."

JACK WESTON (Stewpot)

Mr. Weston was born in Cleveland, Ohio, and began his career as a child actor at the Cleveland Playhouse, where he remained for ten years, graduating into apprentice status and finally achieving the position of staff member. He served a two-year hitch in the Army, fighting with the infantry in Italy during World War II, and also did Special Service work. After his discharge, he joined the USO and toured Japan and Korea. He appeared on Broadway in "Season In The Sun," and last summer toured in the musical, "A Tree Grows In Brooklyn." He is appearing currently as Wilbur Wormser on TV's "Rocket Rangers."

ALBERT POPWELL (Abner)

Mr. Popwell was sixteen when he made his Broadway bow, with Alfred Lunt and Lynn Fontanne, in "The Pirate." He danced with Pearl Primus and Katherine Dunham in recitals, then toured the country for the U.S.O. as Sportin' Life in "Porgy and Bess." After a

(Continued on page 28)



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Who's who in the east (continued)

New York engagement in "Beggars' Holliday" he joined the London company of "Finian's Rainbow." Back in the United States, he devoted a season to "Inside U.S.A.," then crossed the Atlantic again to appear in Paris with the Chicago Ballet Company.

GENE SAKS (Professor)

Mr. Saks, a New Yorker, and a graduate of Cornell University, made his Broadway debut in 1947 in "Topaze" with Oscar Karlweis. He also appeared in the short-lived "All You Need Is One Good Break." In World War II he served as a Lt. (j.g.) in the Navy, and has played enlisted men on the stage ever since. For one year he appeared in the role of Stefanowski in the National company of "Mister Roberts" with Henry Fonda and then John Forsythe in the title role.

BILL DWYER (Lt. Buzz Adams)

Mr. Dwyer, a Brooklynite, was a member of the famous Yacht Club Boys for three years and played in leading supper clubs from coast to coast. He appeared in "Johnny 2x4" before enlisting in the U.S. Army in 1941, and was a member of the 293rd Joint Assault Signal Company, the only outfit that fought as a unit in both theatres of war. After his discharge from the service, he played in his own comedy act throughout the country.

KERMIT KEGLEY (Radio Operator Bob McCaffery)

Mr. Kegley in four years has appeared in three Pulitzer Prize plays. Prior to joining the cast of "South Pacific," he played on tour with "The Shrike" and before that in the traveling company of "Death of a Salesman." He has also acted on Broadway in "One Bright Day," "Christopher Blake," "The Doughgirls" and "The Moon Is Down." A native of Bristol, Virginia, he is a graduate of the University of Virginia. Kegley made his film debut in "Naked City."

WILLIAM MCGRAW (Yeoman Herbert Quale)

Mr. McGraw was the singing lead of "Angel in the Wings," which starred the Hartmans. Television viewers know him from "Fashions on Parade." He played the lead in Kurt Weill's "Down in the Valley" when it was first done on the radio, and later made a recording of that operetta.

ELIZABETH EARLY (Ensign Dinah Murphy)

Miss Early began her career as the understudy for the role of Laurey in the National Company of "Oklahoma!" in 1947. She then understudied the role of Julie in the Broadway company of "Carousel." She followed this with a season of Light Opera in Detroit, and then played the lead in the touring company of "Brigadoon." Last summer she played leads in summer stock at the Willow Way playhouse in Detroit.

THOMAS GLEASON (Sergeant Kenneth Johnson)

Mr. Gleason, with his own act, "Gleason's Royal Guards," played vaudeville theatres and night clubs before the war. He joined the cast of "Let's Face It" in 1941 and remained with it until he enlisted in the U.S. Marine Corps in 1943. On his return from the Pacific Theatre, he played in several pictures and in operettas in California. He came East as John Raitt's understudy in "Magdalena" and sang the leading role a number of times during the New York engagement.

RICHARD SILVERA (Henry)

Mr. Silvera, who was born in Kingston, Jamaica, B.W.I., came to the U.S. when he was eleven years old and went to school in Boston. He studied voice at the New England Conservatory of Music, won the Metropolitan-Traveler Vocal Contest, and joined the Fabian Sevitzyk Ensemble in 1932. Later he came to New York, where he has sung in "Show Boat" and "Caribbean Carnival." He also has played in "Set My People Free."

"South Pacific" premiere, April 7, 1949, Majestic Theatre. Moved to this theatre June 29, 1953.

• • •

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